FOUR ORGAN CHORALE PRELUDES OF JOHANN SEBASTIAN BACH
(1685-1750) AS REALIZED FOR THE PIANO BY FERRUCCIO
BUSONI (1866-1924): A COMPARATIVE ANALYSIS OF
THE PIANO TRANSCRIPTIONS AND THE ORIGINAL
WORKS FOR ORGAN. A LECTURE RECITAL,
TOGETHER WITH THREE RECITALS OF
SELECTED WORKS OF J. SWEELINCK,
J. S. BACH, W. MOZART, F.
SCHUBERT, J. BRAHMS, AND
S. PROKOFIEFF

DISSERTATION

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Lynne Allison Lauderdale-Hinds, M. M.
Denton, Texas
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Busoni’s contribution to the art of the piano transcription is formidable. His chorale prelude transcriptions make him responsible for giving over to the piano repertoire a small portion of sacred literature. His special admiration of J. S. Bach, evidenced throughout his life, make Busoni’s transcriptional practices all the more significant. Bach himself was a prolific transcriber of his own works and the works of others. This paper presents a brief history of keyboard transcriptional practices, emphasizing Busoni’s methods by comparing the original works for organ with the transcriptions for piano. Four chorale preludes form the basis for this study: Ich ruf’ zu dir, Herr Jesu Christ (BWV 639), Komm, Gott, Schöpfer, Heiliger Geist (BWV 667), Nun komm’ der Heiden Heiland (BWV 659), and In dir ist Freude (BWV 615).
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North Texas State University
School of Music
presents

Lynne Allison Lauderdale-Hinds
pianist

in

Graduate Recital

Monday, April 24, 1978
8:15 p.m.
Recital Hall

Partita No. 4 in D Major
  Ouverture
  Allemande
  Courante
  Aria
  Sarabande
  Menuet
  Gigue

-intermission-

Fantasy in C Major,
  Opus 15 ("Wanderer")

Bach
Schubert

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North Texas State University
School of Music

presents

Lynne Allison Lauderdale-Hinds pianist

in

Graduate Chamber Music Recital

Monday, April 9, 1979, 5:00 p.m.

assisted by

Elizabeth Lindsey, violinist
Mary Karen Clardy, flautist
Christopher Adkins, cellist

Sonata in D Major, Opus 94, for Flute and Piano

Prokofieff

Moderato
Presto
Andante
Allegro con brio

Mary Karen Clardy, flautist

intermission

Trio in B Major, Opus 8,
for Violin, Cello, and Piano

Brahms

Allegro con brio
Allegro molto
Adagio
Allegro

Elizabeth Lindsey, violinist
Christopher Adkins, cellist

This recital is presented in partial fulfillment
of the requirements for the Doctor of Musical Arts Degree
North Texas State University
School of Music

presents

Lynne Allison Lauderdale-Hinds
pianist

in

Graduate Recital

Monday, March 24, 1980
8:15 p.m.
Concert Hall

Variations on "Meine junges Leben hat 'ein End' "
Sweelinck

Sonata in A minor, K. 310
Allegro maestoso
Andante cantabile con espressione
Presto

Mozart

intermission

Variations and Fugue on a Theme by Handel, Opus 24
Brahms

This recital is presented in partial fulfillment
of the requirements for the Doctor of Musical Arts Degree.
North Texas State University  
School of Music  

presents  

Lynne Allison Lauderdale-Hinds, pianist  
in a  
Lecture Recital  

Monday, April 21, 1980  5:00 p.m.  Concert Hall  

Four Organ Chorale Preludes by Johann Sebastian Bach (1685-1750)  
as Realized for the Piano by Ferruccio Busoni (1866-1924):  
A Comparative Analysis of the Transcriptions and  
The Original Works for Organ  

Four Chorale Preludes for Organ  
Ich ruf' zu dir, Herr Jesu Christ (BWV 639)  
Komm, Gott, Schöpfer, Heiliger Geist (BWV 667)  
Nun komm' der Heiden Heiland (BWV 659)  
In dir ist Freude (BWV 615)  

Four Chorale Preludes Realized for Piano  
Ich ruf' zu dir, Herr Jesu Christ  
Komm, Gott, Schöpfer, Heiliger Geist  
Nun komm' der Heiden Heiland  
In dir ist Freude  

This recital is presented in partial fulfillment  
of the requirements for the Doctor of Musical Arts Degree.
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The role of the piano transcription is many-faceted. For the pianist it can serve as a bridge between the familiar and actual experience. For the listener, it can be truly enlightening, as the piano possesses many diverse resources uniquely its own.

In today's society, the original function of the transcription has largely been lost. As a direct result of technological advancements, travel is no longer necessary to hear a symphony concert or an organ recital; radios, televisions, and recording-playback equipment abound. In this scientific age, the musical experience has become as facile as the pushing of a button. But the piano transcription represents the Golden Age of the piano, an offspring of the Romantic philosophy still affecting musical life today. Because of its historical significance, this curiosity that was once a major part of the pianist's repertoire deserves re-evaluation. By briefly examining its history, and by giving attention to one small but influential genre of its cultivation, perhaps the true scope of the piano transcription will be better understood, and more importantly, its contribution to the art of musical expression will finally be realized.
The Evolution of the Keyboard Transcription

In the history of the keyboard, the transcription of vocal repertoire stands at the very beginning of all preserved keyboard composition, for the oldest surviving manuscript of keyboard music, the Robertsbridge Codex (c. 1320), contains three intabulations of French polyphonic vocal music from the fourteenth century. Another manuscript, the Faenza Codex, copied c. 1410-1420, also contains numerous transcriptions of vocal compositions dating from the last half of the fourteenth century.¹

The practice of transcription continued in the fifteenth and sixteenth centuries; the Buxheim Organ Book (c. 1460) contains keyboard arrangements of rondeaux, virelais, and ballades by such composers as John Dunstable (c. 1385-1453), Giles Binchois (c. 1400-1460), and Guillaume Dufay (c. 1400-1474). Sixteenth-century German and Italian transcriptional practices show new and important developments stemming from the use of vocal music as the basis for keyboard composition. In Germany, the practice led to the beginnings of cantus firmus compositions as exemplified in Tabulaturen etlicher Lobgesang und Lidlein uff die Orgeln und Lauten of

1512, by Arnolt Schlick (1455-1525). \(^2\) In Italy the transcriptional process led to the development of the canzona and the ricercare. The early canzonas were simple arrangements of popular French chansons (light, sectional pieces which made use of imitation); later canzonas lost dependence on the model and were newly composed, retaining only the lightly contrapuntal, sectional style. Whether the ricercare, a sectional, contrapuntal, and sometimes free form, grew out of the transcription of motets is debatable. \(^3\) At the end of the sixteenth century, it becomes increasingly difficult to identify vocal music as the direct source for keyboard music, except in the case of the chorale prelude, a matter which will be discussed shortly.

With the evolution of an idiomatic keyboard style came the development of forms to exploit that style. The equal emphasis on vocal and instrumental media in the Baroque Era resulted in an even greater separation in forms and styles. It is therefore impractical to trace a continuous development of the keyboard transcription from its inception in the fourteenth century to its apogee in the nineteenth and early twentieth centuries. However, the practice continued and can be traced even up to the present day.


One of the most notable transcribers in the field of keyboard music was Johann Sebastian Bach (1685-1750), who not only transcribed the music of other composers for the keyboard, but transcribed his own music as well. An examination of Bach's clavier concertos alone gives ample evidence of this great master's respect for the art of transcription. Of Bach's seven solo clavier concertos, three are confirmed recreations of his own works: the Clavier Concerto in D Major (BWV 1054), identical to the Violin Concerto in E Major (BWV 1042); the Clavier Concerto in F Major (BWV 1057), identical to the Brandenburg Concerto No. 4 (BWV 1049); and the Clavier Concerto in G Minor (BWV 1058), identical to the Violin Concerto in A Minor (BWV 1041).  

Bach was especially fond of making transcriptions of works by Antonio Vivaldi (c. 1678-1741), examples of which may be found among his organ concertos and his concertos for more than one harpsichord. Bach also arranged several works by Johann Adam Reincken (1623-1722), an organist, composer, and teacher whom he deeply admired. In his transcriptions,

Bach did not hesitate to alter the details of figures, rhythms and melodies, and even successions of keys, to amplify cadences and add inner

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5 Ibid., pp. 418, 534, 538-539.
parts, till the whole was transformed into a Bach commentary. . . .6

Bach's works for organ in the area of the chorale prelude present another aspect of the practice of transcription. For the most part, the organ chorale functioned in the Lutheran church service as an alternate setting of a congregational hymn, to be played prior to the singing of the hymn, or between the verses.7 In this capacity, the simple chorale melody had to be transformed in order to set it apart from the congregational rendition. Within this definition, even the simplest organ chorales of the Orgelbüchlein can be viewed as transcriptions, and it therefore becomes important to notice how many times Bach sets a single chorale melody, while always developing a different aspect of the same given structure. These works, because of their very nature, have never been considered "transcriptions," but the idea behind their creation should not preclude at least the possibility of calling them "chorale transcriptions."

Although composers after Bach continued, to a limited extent, transcribing works of their own and others, a few isolated examples, such as the transcription for piano and


orchestra by Ludwig van Beethoven (1770-1827) of his Violin Concerto in D Major, Opus 61, show that the art of transcriptions was still being cultivated. The true advent of the concert transcription was unique to the later nineteenth century.

During the nineteenth century, the works of Bach, which had all but lain dormant after his death, experienced a great revival. The movement for a re-evaluation of Bach's works began with Wolfgang Mozart (1756-1791), who during a visit to Leipzig toward the end of his life heard a program of Bach's vocal works. Mozart, in addition to incorporating fugues in several of his vocal works, including the *Requiem*, K. 626, arranged five fugues from Bach's *Well-Tempered Clavier* for string quartet. Throughout his life, Beethoven also showed great interest in the works of Bach. At one point, out of humble respect for the composer and his family, Beethoven planned to devote the proceeds of a publication or concert to Bach's last surviving daughter, Regine Susanna, who was spending her declining years in poverty.

The Bach movement gained momentum through the efforts of Felix Mendelssohn (1809-1847) and Robert Schumann (1810-
1856). Each composer championed the rediscovery of Bach in different ways. Mendelssohn's first conducting of the St. Matthew Passion (BWV 244) on March 11 and 21, 1829, in Berlin, sparked the Bach revival in Europe. A highly acclaimed organist, Mendelssohn also presented many organ concerts devoted almost exclusively to the works of Bach. Schumann especially promoted Bach in his Neue Zeitschrift für Musik, and made a point of reviewing forthcoming editions of Bach's music and concerts of Bach's works.\footnote{Robert Schumann, On Music and Musicians, edited by Konrad Wolff, translated by Paul Rosenfeld (New York, 1969), pp. 89-90, 92, 222, 229, 232-233.} He also wrote in 1845 a set of six fugues for pedal piano, Opus 60, on the musical theme B-A-C-H, and composed as well piano accompaniments for Bach's solo violin sonatas.\footnote{David and Mendel, The Bach Reader, p. 371.} In 1850 the Bach-Gesellschaft was established, with Schumann as one of the founders. Its purpose involved the publishing of Bach's complete works without editorial additions.

Listed among the Bach-Gesellschaft editors was Franz Liszt (1811-1886), the composer most responsible for the elevation of the piano transcription and who, even more importantly, began the practice of transcribing Bach's organ works for the piano.\footnote{Arthur Loesser, Men, Women and Pianos (New York, 1954), p. 424.} Both through his transcriptions
of Bach's works and his original compositions based on the Bach ideal, Liszt gave impetus to a myriad of Bach transcriptions by other composers. Liszt's transcriptions, all of 1850, include Six Preludes and Fugues: A Minor, BWV 543; C Major, BWV 545; C Minor, BWV 546; C Major, BWV 547; E Minor, BWV 548; and B Minor, BWV 544. Additionally, he transcribed the Fantasy and Fugue in G Minor, BWV 542, which was completed in 1863. The transcriptions of the preludes and fugues are literal, even to the point of Liszt having added neither dynamic nor articulation markings. Liszt's only concession in making the transfer from organ to piano is in the use of octaves at certain points in the left hand, so as to directly emulate the sound of a typical Bachian pedal registration, with its use of 8' and 16' stops. According to David Wilde,

The fact that Liszt was content to undertake this routine task, suppressing his own gigantic personality in the interests of Bach's music, was an act of humility with few parallels in the nineteenth century.

The Fantasy and Fugue, however, contains dynamic markings and some reworkings in the Lisztian tradition. Liszt's original works inspired by Bach include the Prelude after

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Weinen, Klagen, Sorgen, Zagen, S. 179, of 1859, the Weinen Klagen, Sorgen, Zagen Variations, S. 180, of 1862, and the Fantasy and Fugue on B-A-C-H, S. 529, of 1872. This last work is an arrangement of his earlier work for organ, S. 260, composed in 1855.

It should be pointed out that, as a transcriber, Liszt is probably best remembered for his free fantasies and paraphrases on operas. The pianistic amplification and exploitation found in these operatic arrangements put them in an altogether different category from the Bach transcriptions. This type of virtuoso commentary was largely responsible for the rejuvenation of transcriptional practices and opened the door to a new era in pianistic expression.

Since Liszt, many composers and performers have actively transcribed works from one medium to another. Such musicians as Arnold Schoenberg (1874-1950), Anton Webern (1883-1945), and Béla Bartók (1881-1945) practiced the art of transcription at one time or another. In the realm of the piano transcription, the music of Bach has received the most attention, particularly his organ works. One of the most notable persons in this area was Ferruccio Busoni.

Four Bach-Busoni Chorale Preludes:
A Study in Transcription

Ferruccio Busoni (1866-1924), pianist, teacher, composer, and author, stands as one of the most intriguing exponents of Bach's music. As a child he learned the fundamentals of keyboard technique from the works of Bach under his father's strict tutelage. The resultant effects of this early exposure can be traced throughout Busoni's life, not the least of which are his transcriptions of the Baroque master's organ works. As Edward Dent relates, Busoni's interest in this area was kindled in the following manner:

It was Kathi Petri [wife of Henri and mother of Egon] who first suggested . . . that he should transcribe Bach's organ music. She and Ferruccio went to the Thomaskirche one day and heard the organist play Bach's Prelude and Fugue in D Major. "You ought to arrange that for pianoforte," she said to him. He had never attempted anything of the kind, but a week later he played it to her. He had not even written it down. This was not merely the beginning of the transcriptions, but what was of far deeper import, it was the beginning of that style of pianoforte touch and technique which was entirely the creation of Ferruccio Busoni.

In his lifetime, Busoni not only transcribed many of Bach's organ works for the piano, but he also edited the

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2 Ibid., p. 82.
collected clavier works. In collaboration with Egon Petri (1881-1962) and Bruno Mugellini (1871-1912), Busoni edited twenty-five volumes of Bach's works, including both books of The Well-Tempered Clavier, the Inventions, and the Goldberg Variations.

Busoni expressed his ideas in voluminous writings which reveal, among other things, much about his attitude toward Bach. An examination of these writings is essential to understanding the Bach-Busoni art of expression. Busoni revered Bach and his music, and from him drew his philosophy of transcription.

Amongst Bach's works the little deviations in expression and style are most frequently to be traced back to the instrument which executes the music assigned to it. There is little difference to be found between an organ piece and a piece for clavecin. . . . We hear the same Bach with one as with the other. The instinct of 'Oneness' made Bach use the same music as a work for choir or for an organ piece, and he continually carries his ideas from one instrument to another. . . .

Even more to the point, Busoni has said:

It is only necessary to mention J. S. Bach in order, with one decisive blow, to raise the rank of the transcription to artistic honour in the reader's estimation. He was one of the most prolific arrangers of his own and other pieces, especially as organist. From him I learnt to recognize the truth that Good and Great Universal Music remains the same throughout whatever medium it is sounded. But also a second truth, that different mediums each have a language (their own) in which this music again sounds differently.

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4 Ibid., p. 87.
Busoni felt very strongly that the transcription of a piece was as viable a genre as the original from which it came, and many of his writings on the matter find him in constant defense of the practice.

Transcription occupies an important place in the literature of the piano; and looked at from a right point of view, every important piano piece is the reduction of a big thought to a practical instrument. But transcription has become an independent art; no matter whether the starting-point of a composition is original or unoriginal. Bach, Beethoven, Liszt, and Brahms were evidently all of the opinion that there is artistic value concealed in a pure transcription, for they all cultivated the art themselves, seriously and lovingly. In fact, the art of transcription has made it possible for the piano to take possession of the entire literature of music. Much that is inartistic, however, has gotten mixed up with this branch of the art. And it was because of the cheap, superficial estimation of it made by certain men, who had to hide their nakedness with a mantle of 'being serious,' that it sank down to what was considered a low level.

In his Sketch for a New Esthetic of Music, Busoni gives his definition of the transcription.

My final conclusion concerning it is this: Every notation is, in itself, the transcription of an abstract idea. The instant the pen seizes it, the idea loses its original form. . . . From this first transcription to a second step is comparatively short and unimportant. And yet it is only the second, in general, of which any notice is taken; overlooking the fact that a transcription does not destroy the archetype, which is, therefore, not lost through transcription.


Busoni obviously felt that all music was a form of transcription, and with such a definition he approached the organ music of Bach, orchestrating it to meet the demands of the pianistic medium. It was only natural for Busoni to choose this medium; the piano, after all, was his instrument, just as the organ was Bach's. In order to comprehend Busoni's approach, an examination of his transcriptions and their models is necessary.

In making the transfer from organ to piano, Busoni had to consider three categories: the right hand, the left hand, and the pedal, all of which are separate melodic areas on the organ. To incorporate these three entities into two hands for the piano can be quite challenging. But the major problem facing Busoni was the inability of the piano to sustain tone, a basic weakness in the instrument's nature which Busoni himself decried. Therefore, some of Bach's works transfer more readily to the piano than others. Those pieces which rely on long, sustained notes make the poorest candidates for transcription, and Busoni was aware of this, as witnessed by his choice of works which utilize, for the most part, voices in constant motion. Through a study of the following works, a basic transcriptional process will become clear.

Busoni arranged nine organ chorale preludes for the piano. These were first published in 1898, and later
republished in two books dated 1907 and 1909. In the pre-
face to these works, Busoni reveals his purpose for making
these transcriptions.

That which induced the editor to arrange a selec-
tion of Bach's Chorale-Preludes for the pianoforte
was not so much to furnish a sample of his capa-
bilities as an arranger as the desire to interest
a larger section of the public in these composi-
tions which are so rich in art, feeling, and
fantasy and thereby to gradually awaken in music-
loving circles a desire to become acquainted with
the remaining works of this class. . . . This
style of arrangement which we take leave to de-
scribe as 'In Chamber-Music-Style,' as in contra-
distinction to 'Concert-Arrangements,' rarely
requires the highest skill of the player, with
the exception only of the art of pianoforte-touch
which must certainly be at the player's command
in performing these Chorale-Preludes. 7

Unfortunately, Busoni's assessment of the type of skill re-
quired to perform these works is not altogether accurate,
as further study will show. Of the four chorale preludes
to be discussed, two come from the Orgelbüchlein of 1717:
Ich ruf' zu dir, Herr Jesu Christ (BWV 639), and In dir ist
Freude (BWV 615). The other two are taken from the Eight-
een Chorale Preludes of 1747-1750: Nun komm' der Heiden
Heiland (BWV 659) and Komm, Gott, Schöpfer, Heiliger Geist
(BWV 667). Mention should be made here as to the function
of these two Bach collections. The Orgelbüchlein was in-
tended for instructional purposes, to aid the beginner in
acquiring technique on the organ, and to explore the range

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7Ferruccio Busoni, Organ Chorale Preludes Arranged for
Piano (New York, 1925), I, i.
of motivic possibilities in the development of a chorale harmonization. Therefore, almost all of the settings are straightforward, employing the cantus firmus in the soprano voice, set off by an accompaniment in the other voices. On the other hand, variety prevails in the Eighteen Chorale Preludes, for Bach's purpose was to show all the possible ways of setting a chorale as a solo expression for organ.

Ich ruf' zu dir, Herr Jesu Christ finds its original source in the hymn of the same name attributed to Johannes Agricola dated 1537; the melody itself is dated 1535. It is the only three-voiced organ chorale in the Orgelbüchlein; all the others have at least four voices. Utilizing two manuals and pedal, the melodic line is solistic and is dutifully embellished by Bach in the first half of the chorale (Example 1).

Example 1. Johann Sebastian Bach, Ich ruf' zu dir (BWV 639), measures 1-3.

![Example 1](image)

The second half is lacking in ornamentation, and it is possible that Bach perhaps intended this as an exercise in the

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skills of ornamentation for the aspiring student. Busoni presents a fairly literal realization of this chorale prelude. Aside from the use of octaves for the pedal line, he merely combines the melody and inner voice; the left hand takes the octaves and occasionally aids the right hand in its arduous task of playing both the melody and the roaming middle voice, as can be seen in Example 2.

Example 2. Bach-Busoni, *Ich ruf' zu dir*, measures 1-4

Whereas Bach maintains the same texture throughout the entire work, Busoni varies the repeat of any given material. Upon the repeat of the first strain, for example, Busoni fills in the left-hand octaves with a third voice, producing either the root, third, or fifth of the chord, and creating a rich, sonorous effect on the piano, as demonstrated in Example 3.

Busoni achieves an interesting effect at measure 17: where the pedal line of the original utilizes suspensions, as illustrated in Example 4, Busoni uses octaves to accent the syncopated resolutions, as seen in Example 5. The organ work ends at measure 18, but Busoni attaches a coda which is merely a repetition of Bach's last four measures. This repetition is transposed down an octave and serves to round out the form, while at the same time eliciting the deeply
sorrowful effect which is the essence of this chorale (see the Appendix for translations of all chorale texts).

Martin Luther is the author of the hymn *Komm, Gott, Schöpfer, Heiliger Geist*, 1524. The hymn tune as well as the original form of the text can be traced to the Gregorian hymn *Veni Creator Spiritus* from the ninth century. The chorale prelude Busoni chose as model is the second version by Bach, the first version appearing in the *Orgelbüchlein*. This second version is four-voiced, with three voices given to the manuals and one to the pedals. There are two sections: the first presents the cantus firmus in the soprano voice, accompanied by gigue-like passage work in the middle voices, and a syncopated bass line (Example 6), while the second section (Example 7) presents the cantus firmus in the bass. Busoni transforms this chorale prelude into a virtuosic commentary on the joys of the Holy Spirit. In the opening section, he not only transposes the doubled melody line up an octave, but also expands the bass line

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\[\text{Ibid., I, 80.}\]

into rolled chords and distributes the inner voices between the hands, as can be seen in Example 8. His approach for the entire chorale prelude seems, in large part, to be orchestral in conception.


Busoni maintains this manner of execution until the second section commences. Here, where Bach has single-line passage work in both hands, Busoni enlarges the scope by doubling voices, adding parallel thirds and sixths, and even creating new motives. When the cantus firmus enters in the pedals (Example 9), Busoni employs octaves in the left hand. Additionally, he transposes both inner voices, probably in order to facilitate the passage for one hand.
Measure 22 is the most literal measure in Busoni's transcription, with the exception of the octave pedal. However, this is not the case with the last two measures of the piece. Busoni has vastly expanded the original (Example 10).


by doubling an inner voice, treating it melodically, adding a long trill in the treble in place of the organ pedal point, and revoicing the final measure in order to highlight the syncopated cadential drive. This may be seen in Example 11.

Bach's chorale prelude, Nun komm' der Heiden Heiland (BWV 659) is one of five such settings inspired by Martin Luther's hymn of 1524, a paraphrase of the Ambrosian hymn

Veni redemptor gentium. The format, calling for two manuals and pedals, incorporates a walking bass line, a two-voiced accompaniment on one manual, and an embellished melodic line on the other manual. Because of the complexity inherent in the transfer of this design to the piano, Busoni's main addition is the use of octave doubling in the bass line. In order to facilitate the playing of the upper three voices, a responsibility delegated for the most part to the right hand, Busoni occasionally rearranges the texture by exchanging the placement of the middle and lower voices, as can be deduced by comparing Examples 12 and 13.


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10 Ibid., I, 314.

In the last measure of the piece (Example 14), Busoni's only addition is a chordal sixth in the bass, an effective accentuation of the final Picardian sonority.


The melody for the chorale In dir ist Freude has been identified as a balletto by Giacomo Gastoldi, dated 1591; its use as a hymn has been dated 1663.\(^\text{11}\) The chorale setting itself is unusual in two ways: first, it is the only

\(^\text{11}\)Ibid., V, 224.
chorale prelude in the *Orgelbüchlein* that does not present the cantus firmus in a straightforward manner; and secondly, it is the only setting of this hymn in all of Bach's works. The opening eight measures treat the *incipit* of the chorale canonically, setting it against running eighth-notes and an obbligato pedal line, as can be seen in Example 15. When


![Example 15](image)

the cantus firmus finally appears, it is heard first in the upper voice, and then in the pedal part. Not until much later does the second half of the chorale present itself. Here it is not easily recognized because of the trill moti-

tive Bach employs, as illustrated in Example 16.

The unique qualities of this chorale setting provide Busoni with many opportunities for amplification. Besides the usual octave augmentation of the pedal line, Busoni sometimes alters the melodic line, as can be seen in measure 11. Most of Busoni's additions occur when Bach's material repeats itself. With the given form of A-A-B-B, upon each repetition Busoni adds more notes, and doubles the manual parts in almost every practical way, from octaves to thirds and sixths. This can be seen in Example 17.


Finally, Busoni ends his version by adding an extra measure, thereby causing the piece to cadence twice in a grandioso style and subsequently rounding out the form, as illustrated in Examples 18 and 19.


From this study, several conclusions may be drawn about Busoni's practice of transcription. His basic process involves the placement of the pedal part, in octaves, in the left hand; the right hand usually keeps its original part, and both hands often share the responsibility of the inner voices (the original left-hand part). If repetition is inherent in the Bach version, Busoni takes the opportunity to make the second hearing a new experience; he does this in many ways, as has been shown. Busoni seems to make fewer additions in those chorale preludes which are introspective or subdued in nature. The joyous, festive pieces receive much more in the way of doublings, revoicings, and other additions. Busoni takes special care in his dynamic
and musical markings; he delights in making the most out of
the music, and takes full advantage of the piano's dynamic
resourcefulness. In making these transcriptions, Busoni
never alters the import of these chorale preludes. He has
both preserved and shed a different light upon Bach's ori-
ginal statements. Throughout, his concern is with the music,
particularly its mood and its message. Busoni has, most
importantly, enhanced the pianist's repertoire by giving it
at least a portion of the art of sacred literature that had
exclusively been the domain of the organ.
APPENDIX

THE CHORALE TEXTS IN TRANSLATION

1. Ich ruf' zu dir, Herr Jesu Christ
   (I Cry to Thee, My Dearest Lord)

   I cry to Thee, my dearest Lord,
   O grant my sighs a hearing,
   And let the promise of Thy word
   Preserve me from despairing.

   That saving faith, good Lord,
   I mean Thou would'st bestow upon me,
   Thus to love Thee,
   That heart and hands be clean,
   And keep Thy word devoutly.

   Translated by John Christian Jacobi

2. Komm, Gott, Schöpfer, Heiliger Geist
   (Come, Holy Ghost, Our Souls Inspire)

   Come, Holy Ghost, our souls inspire,
   And lighten with celestial fire;
   Thou the anointing Spirit art,
   Who dost the sev'nfold gifts impart.

   Translated by John Cosin

3. Nun komm' der Heiden Heiland
   (Come Redeemer of Our Race)

   Come Redeemer of our race,
   Virgin born by Holy grace,
   Hail'd by all the wond'ring earth:
   God of old ordained His birth.

   Translated by B. M. Craster

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4. **In dir ist Freude**  
(In Thee is Gladness)

In Thee is gladness  
Amid all sadness,  
Jesu, sunshine of my heart.

By Thee are given  
The gifts of heaven,  
Thou the true Redeemer art.

Our souls Thou wakest,  
Our bonds Thou breakest,  
Who trusts Thee surely.

Hath built securely,  
He stands forever.  
Alleluia!

Our hearts are pining  
To see Thy shining,  
Dying or living.

To Thee are cleaving,  
Naught can us sever.  
Alleluia!

Translated by C. Winkworth


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